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If the vases had only preserved for us the portraits of Xantippe and Socrates, or even of the room they lived in, how much would we thank them! As to the *pictures* upon the vases, the best of them seem to be copied or adapted by the vase-painters from pictures of the best artists of Greece, made to illustrate the worship or the doings of the gods, the great deeds of the heroes, the feats at games, the doings at the feasts, &c., &c. Many of these are

but carelessly, even poorly, put upon the vases; the *best* are those we must look for to admire, to enjoy, and to emulate.

The *tub of Diogenes*, there is reason to believe, was a great earthen vase or pot—the PITHOS. These were built up of clay by the Greeks by hand around a frame, and were afterwards baked. As they sometimes reached the dimensions of over three feet in diameter and six or seven feet in height, it is plain that they



Fig. 55.—Etruscan Vase.

could not be turned upon the potter's wheel. It is easy, too, to understand what an excellent shelter such a pot would make for such a cynical philosopher as Diogenes, who needed a very cheap rent. But if a wicked boy *should* throw a cruel stone some fine evening, striking the pot in a weak spot, the rent might end in a convulsion and ruin.

ETRUSCAN VASES, &C.—The "*Etruscan vase*" not being what we have here described and figured as the "*Greek vase*," it remains to say briefly that the vases and pots made by the Etruscans before the coming of the Greek potters were quite different; ruder and less fine in form and in decoration. Indeed, it is not likely that the painted vase, known as the Greek vase, was ever the work of the Etruscan workmen. The Etruscan pottery was

thicker, less ornamental, and it indicates a different race and lower æsthetic development. In the Museum of Art at Boston is now placed a collection of Etruscan work which is said to be unique in this country as well as in England. In this are a number of vases which are ornamented with heads and figures in relief, not sharp and fine; these are wholly covered with a black colour. Those which are painted are quite different and inferior to the work of the Greeks. The collection was secured in Italy by Mr. J. J. Dixwell, who has been so good as to present it to the museum. Figs. 51, 52, 53, are examples of some of the vases in the Museum of the Louvre, which present the general style and character of this work; they show clearly how much the real Etruscan vase differs from the true Greek vase.

THE SCHOOLS OF HOLLAND AND FLANDERS.



VERY remarkable work of French Art-criticism has recently issued from the Parisian house of Plon & Co., and from the pen of one, now no more, who had won a distinguished place among his countrymen as a most brilliant colourist and depicter of African military scenes, Eugène Fromentin. It is entitled '*Les Maîtres d'autrefois*,'

and is indeed an impulsive artist's visitation to the schools of the Low Countries, not for any formal review of the painters by whom they have been so signally honoured, but on a sort of wayward professional pilgrimage, to pass from shrine to shrine, where, in church or museum, their memory is consecrated. The reader will find in his permitted participation in such a course a very rare enjoyment. We have not here to deal with an amateur of high accomplishment, fervid fancy, and equivocal theories, but with one who would seem to have been deeply devoted to a profession in which he was recognised as a master, and with the mysterious working of which—its difficulties, subtle or strong as they may be—he was obviously familiar; with one, moreover, who, in the

extreme range and variety of critical disquisition wherein he here engages, displays an analytical *finesse* of appreciation difficult to equal or surpass. His attention was, however, chiefly directed to the two great leaders of the Dutch school and the Belgian—Rembrandt and Rubens; whose masterpieces he sought in every quarter where they might be enshrined, with ever a double object in view: to hail them with a broad, glowing admiration, and, on the other hand, by microscopic minuteness of inspection, to realise the existence of blemishes which mar their all but divine excellence. In his estimation of Rembrandt there is a luminous erudition, a *curiosa felicitas*, of conception and illustration, which wins, even as it commands, the ardent concurrence of his readers. His judicial presentment of the princely Belgian is the more attractive portion of the task which he so devotedly undertook. Although these are the masterpieces which rule over the gallery of M. Fromentin, they by no means monopolise all his attention, all his clever disquisitions. On the contrary, there is no fine *morceau* in the two great banquet-halls left by him "untouched, untasted," or to which the palate of his readers is left uncommended.